

Twin Peaks Episode 29 - The Screenplay

Typed (well, scanned actually) by Mike Dunn

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TWIN PEAKS #29

(Episode 2.022)

by

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#2.022

ACT ONE

FADE IN:

1. INT. ROADHOUSE - NIGHT

Cleanup and commotion after the kidnaping. A smoky haze in the air. DEPUTIES clean up the mess Windom Earle left behind.

CUT TO:

2. INT. SHERIFF'S STATION - NIGHT

Pageant GIRLS enter for questioning. They pass ANDY BRENNEN and LUCY MORAN in mid-conversation.

LUCY

- and the lights went out. I kept thinking: The lights are going out, the lights are going out and then they did and it went black. And then I kept thinking: What about hand signals? What good would they do us now? And the baby. What if the lights when out in hospital, and you were in the elevator?

ANDY

Then I'd help you have that baby right there in the elevator in front of God and everybody.

They kiss. Andy whispers romantically.

ANDY

It's a map, Lucy.

LUCY

What?

ANDY

I figured out that the puzzle was a map not a puzzle. I solved the puzzle.

LUCY

How?

ANDY

Suddenly I saw all the pieces come together. It was sort of like that old game show, "Concentration?"

CUT TO:

3. INT. CONFERENCE ROOM - NIGHT

COOPER hovers over the hieroglyph/map. HAWK and a second DEPUTY stand to the rear, impassive. TRUMAN hurries to join them. More bad news.

TRUMAN

Earle got away. Nobody saw him or Annie. Sorry, Coop.

COOPER

(hyperfocus)

We know it's a map, Harry, but of what?

(pointing)

The giant and the little man from my dream are there. Are they telling us to go somewhere? Damn it, where?

TRUMAN

Maybe we should try to find Earle's cabin.

COOPER

That's not where, he is - there's no time.

PETE MARTELL busts into room. Furious and shouting.

PETE

Grand theft, Auto. The Log Lady stole my truck.

(beat)

68 Dodge truck. Powder blue like the dust kicked up at sunset. I tried to run after it till I saw those beautiful tail lights turn and head up the road towards --

COOPER

(it comes together)

The woods. Ghostwood National Park.

Truman looks at the map with new eyes. Instantly.

TRUMAN

Here's something, Coop.

(shows him something on the map)

Twelve trees in a perfect circle. There's a place like that up in Ghostwood, it's called Glastonbury Grove --

COOPER
Glastonbury. That's the legendary burial place of King Arthur.

PETE
King Arthur's buried near here?

COOPER
No, in England. This feels right, Harry, let's get up there.

They hurry to the door. The Deputies fall into step.

TRUMAN
Hawk, get Major Briggs from the infirmary, and see if he can help you find Earle's cabin.

COOPER
You'll find Leo Johnson there. Maybe he can tell us something about Earle --

TRUMAN
(to second deputy)
Call the State Patrol, I want a dragnet in those woods leading up to the Grove, then you meet us up there --

Cooper stops at the door. Edgy.

COOPER
Harry, I can't ask you to go.

TRUMAN
Stow it, Coop. Let's roll.

They exit.

CUT TO:

4. INT. HURLEY HOUSE - NIGHT

NADINE HURLEY blances a large ice pack on her head, mind thoroughly elsewhere.
MIKE NELSON escorts DOC HAYWARD to the door.

HAYWARD
Twenty minutes on, twenty minutes off. That should reduce the swelling. Don't forget the aspirin.

MIKE
Thanks, Doc.

Hayward exits. Mike steps back to Nadine, settles on the couch beside her. Nadine stares straight ahead, into the dim future.

MIKE
Does it hurt much, baby?

NADINE
(from another time and place)
Who?

Mike lifts the ice bag, gently kisses the growing knot on Nadine's head.

MIKE
I'm sorry you lost.

NADINE
Who?

MIKE
(continued)
God, Nadine I was so worried about you. I admit there were times when I had my doubts about what we meant to each other, but seeing that sandbag hit you, I knew that I'd practically do anything for you.

NADINE

Who?

MIKE

(deep breathe)

I love you. There I said it and I'm glad.

Mike gently cups her chin, turns Nadine's face toward him, offers a passionate kiss. But Nadine pulls free, looks at him with complete surprise. And a palpable lack of recognition.

NADINE

Who are you?

MIKE

Mike.

NADINE

You try to stick your tongue down my throat and then, as some sort of explanation, you say your name is *Mike*? What the hell are you doing in my house, anyway?!

MIKE

You, you brought me here.

NADINE

Bullpucky. Take a hike, bozo.

Nadine swats at him. Mike braces for a powerful blow only to fend off a feminine slap. ED and NORMA walk in the front door.

NADINE

Ed, get over here, this kid's trying to molest me.

(spotting Norma)

What's she doing here?

ED

(hearing a familiar tone)

Nadine?

NADINE

Put those muscles that aren't between your ears to work and give this punk the heave-ho.

Mike, Ed, and Norma stare at her.

NADINE

(cold)

Norma, if you don't mind, Ed and I have business to talk about. Not that it isn't just peachy to see you.

Nadine pauses to look around the living room. As if to see it for the first time.

NADINE

Hey. Where're my drape runners?

A beat. Ed steps forward. Gulp.

ED

Nadine, how old are you?

NADINE

What kind of stupid question is that?

ED

Humor me. How old are you?

NADINE

Thirty-seven, you moron.

ED

(weighing the possibilities)

Good answer.

CUT TO:

5. EXT. WOODS - NIGHT

Pete Martell's pickup is stopped on the side of the road.

CUT TO:

6. INT. MARTELL'S PICKUP - NIGHT

WINDOM EARLE behind the wheel studies a map of the forest. Next to him is ANNIE BLACKBURNE.

EARLE

Glastonbury Grove. Should be right up that path.
(checks his watch)
Plenty of time.

He watches Annie come to from the chloroform.

EARLE

Hello, sleepy head.
(stares at Annie, makes a face)
Boo!

ANNIE

(jumps back)
Who?

EARLE

Think of me as cancer. Or a heinous virus. Something
you can die from -- horribly.
(laughs)
I am about to cow you for your own mortification.

ANNIE

Windom Earle.

She turns away. Earle reaches over. Pulls her hand from her pocket. A rosary is in her hand.

EARLE

Oh, man, what a cheater! Sister Mary Holy Water crams
for finals.
(grabs the rosary and tosses it out the window,
slides closer to her)
Hey, you want to know something? Cooper's birthday is
April 19th, 1956. That means his moon is in Aries. Get
it?

This is lost on Annie. Earle goes into a rage.

EARLE

You don't get it, do you, you pathetic little professional
shut in.
(quick mood change)
On the other hand, I've just spent two weeks in a cabin
with a smelly head of cabbage.
(grabs her)
Has anyone ever told you you look a lot better than Leo
Johnson? Smell better too.

ANNIE

(trying to be calm)
If you're going to kill me why don't you get it over with?

EARLE

Oh, we have much bigger plans than that, my pretty.

Earle reaches below his seat, takes out the Miss Twin Peaks crown and places it on her head. He kisses her passionately. She struggles. Earle laughs.

EARLE

I tell ya, doll, if I was ten years younger and could find
the heater in this truck - boy, oh, boy. Having some fun
now.

He opens the truck door.

EARLE

Won't you join me for a gambol in the grove?

He drags Annie out of the truck, and into the woods.

DISSOLVE TO:

7. EXT. ROAD IN THE WOODS - NIGHT

Truman's Cruiser skids to a stop behind Pete's pickup. Cooper runs to the truck, feels the hood.

COOPER

Still hot. They're close.

TRUMAN

(into his radio)

Andy, we've found the truck, get the patrol up here I want the search centered from where we are now.

(to Cooper)

There's a short cut to the Grove up through here.

Cooper checks his watch.

COOPER

11:45.

TRUMAN

(breaking out his rifle)

We still got time, Coop.

COOPER

(taking out his gun)

To fear the worst often causes the worst. He's going to terrify her, Harry. He did it to me. It's what he did to Caroline. Face to face with all that's intolerable. All that is evil.

TRUMAN

(getting his bearings)

He can't terrify anybody with a bullet between his eyes.

(starts up)

It's this way.

COOPER

I'm right with you, Harry.

CUT TO:

8. EXT. THE WOODS, GLASTONBURY GROVE - NIGHT

Earle and Annie enter the circle of twelve trees. Then Earle circles her, stalking.

ANNIE

What are we doing here?

EARLE

A momentary pause in limbo, dear. Please be patient. Pity young Dale will miss all the fun. I always felt we were sort of Lodge Brothers.

ANNIE

He'll find you. He'll come for me.

EARLE

(screaming)

Do you see him anywhere? Huh? Huh?

Annie seems very calm, closes her eyes, whispers prayers to herself.

EARLE

Prayers? What a revolting development.

Earle checks his watch. Frustrated. She's not scaring.

CUT TO:

9. EXT. WOODS - NIGHT

Truman and Cooper move quickly along a path.

COOPER

Harry, all my skills, intuitions and dreams have led me to the threshold of what is completely unknown. Led me in a direction I never could really see. In spite of Earle's prideful insanity. In spite of my best reasoning, only one truth is clear. Whatever is, is right.

(stops, to his friend)

I'll take it from here, Harry. Alone. Cover me.

(before Truman's protest)

This is how it's supposed to be.

Truman stops. Realizes the truth of what he's saying.

TRUMAN

Go. Go.

Cooper races ahead.

CUT TO:

10. EXT. GLASTONBURY GROVE - NIGHT

Earle and Annie in the dark grove.

EARLE

You and I have an appointment at the end of the world.

(railway conductor)

"Toot, toot, 'board." This where it ends and the fun begins. Get ready for first class despondency and madness. The bewitching hour looms brightly.

(Annie is frozen, glaring at him)

If only Young Dale had lived to see it.

ANNIE

He's not dead.

EARLE

Oh, Cooper's dead, alright. Gone and soon forgotten. Good riddance to bad rubbish. Didn't I mention it? I meticulously splattered his brains across the back of the Roadhouse just before we left.

(chortles)

Poor studious little Dale. Never saw it coming. Not even time for one of his pithy observations. You see, he was too busy looking after you. Left himself wide open.

ANNIE

No... no....

EARLE

Same thing happened the last time, when he fell in love with my wife --

(pulls out a knife)

I took the boy right to the edge that time, opened him up like a zipper. Six months to put back all the pieces --

(Annie starts to cry, terror setting in)

Caroline, the unfaithful whore, she died quickly. Much better than she deserved. Don't be so prissy. There's nothing serious in mortality. Renown and grace come afterward. In fact, they come right here. Here in this place the nectar of life will be drawn.

Earle moves towards her. Annie screams, terrified. Behind her the doorway to the Lodge begins to open, a hole in space. Earle is crazed with joy. A benediction.

EARLE

"I tell you they have not died. Their hands clasp yours and mine."

Annie turns and seems to be trying to run away, getting nowhere.
INTERCUT:

11. ANNIE'S POV

A kindly smiling MOTHER SUPERIOR NUN seems to welcome her ... Annie moves towards her, sobbing ... the Nun turns into Earle, who grabs her by the wrists and pulls her towards the gaping hole, just as ...

12. COOPER

... runs into the grove.

INTERCUT:

13. COOPER'S POV

Windom, not dressed in costume, pulls Annie through the hole.

Cooper runs to Earle, grabs his leg but it slips away and disappears into the hole.

14. TRUMAN

... rushes into the grove. Too late. Only to see Cooper disappear into the hole and it closes up after him.

TRUMAN

No... god... no.

FADE OUT:

END ACT ONE

ACT TWO

FADE IN:

15. EXT. GLASTONBURY GROVE - NIGHT

Truman stands alone in the circular grove waiting for what he doesn't know. Andy runs up behind him.

ANDY

Agent Cooper ... Agent Cooper.

This scares the hell out of Truman. Andy notices the horse costume leaning against a tree.

ANDY

Sheriff, look.

TRUMAN

Stay away from that, Andy.

But Andy is already over there.

ANDY

No. No. There's a note in the horse's mouth.

Truman goes cautiously to him. Andy takes out the note and a net drops on top of him.

TRUMAN

(dripping)
What's the note say?

ANDY

(barely able to read in the tangle of the net)
"Don't look a gift horse in the mouth."

CUT TO:

16. INT. EARLE'S CABIN - NIGHT

Leo the prisoner sits there with the string holding the bag of spiders. He tries to yell for help and the string begins to slide through his teeth. He chomps down harder on it.

He tries something else. He slides the chair out from under him. It falls away but he has no more room, has gained nothing. He is left in a squat with no support.

CUT TO:

17. EXT. BLUE PINE LODGE - DAY

Establish.

CUT TO:

18. INT. BLUE PINE LODGE - DAY

Morning. ANDREW PACKARD tip-toes through the lodge to the mysterious key enshrined beneath the glass bell jar atop Catherine's desk.

ANDREW
(sotto voce)
I've seen this somewhere...

Andrew has an idea. He rifles through the desk, finds a large ring of keys, tagged for easy identification. *Mill Office. Cadillac. Tool Shed.* And last... *Twin Peaks Savings and Loan.* He lifts the jar, fingers the key, holds it up for closer inspection, compares it to the first. Same make, same model.

ANDREW
The Savings and Loan!

Just then: the sound of the kitchen door OPENING. Andrew tears the tag off the second key, places it under the bell jar. And pockets the first. Andrew hurries out of the room. A beat. CATHERINE enters, tip-toes like her brother toward the desk. She looks left and right, makes certain no one is watching. Then gently lifts the glass bell jar.

CUT TO:

19. INT. HAYWARD HOUSE - DAY

DONNA HAYWARD carries a small suitcase into the living room, eyes red from crying. EILEEN HAYWARD follows in her wheelchair.

EILEEN
Listen to me. Please.

DONNA
I've already heard enough. Okay, Mom?

EILEEN
But if you'd just let me explain --

Both pause. BEN HORNE stands in the center of the living room.

BEN
Donna.

DONNA
(to both, to everybody)
Leave me alone.

BEN
Donna, it's not your parents' fault. It's mine.

DONNA
(anger and contempt)
My parents? Who exactly is that supposed to be?

BEN
(to both)
I only wanted to do good. To be good.
(remembering Wheeler's advice)
Tell the hardest truth first. That's what I did. And it seemed appropriate, it felt good to tell the truth at last.
(quietly)
But I was wrong. You were all better off when I devoted my time to lying, cheating, and stealing. And as for me...

Doc Hayward enters, weary, holding his medicine bag, and sees this tableau before him.

Hayward darkens.

HAYWARD

Oh, dammit, Ben...

BEN

Will, I have agonized and I have meditated and I have prayed.

EILEEN

Ben, please.

HAYWARD

Donna, go to your room.

(to Ben)

Ben, I warned you. Get out of my house.

BEN

Can you forgive me, Will? After all I've done to you?
Forgive me. Please forgive me.

Ben steps to him, as if to embrace. Hayward grabs Ben by the lapels, forces him from the room. Chaos follows.

EILEEN

Will!

HAYWARD

Leave my family alone!!

DONNA

DADDY!

Hayward shoves Ben toward the door. Ben reaches a hand toward Donna, desperate, as if her shout was meant for him. Ben falls, STRIKES his head on a coffee table. Donna SCREAMS. Hayward kneels beside him.

HAYWARD

Oh, Lord...

(beat)

Donna, get my bag.

(she stands still, in shock)

DONNA!!

Donna takes one last look at Ben, the pool of blood forming beneath his head. And races from the room. Eileen wheels closer, pales. Hayward kneels and prays.

HAYWARD

I'm sorry, Ben. My God I'm sorry. Ben, Ben can you hear me ?

HOLD ON Ben's face for a beat. Silent.

CUT TO:

20. INT. THE BLACK LODGE

START CLOSE on Agent Cooper, his face filled with wonder. He occupies a dark space, limitless.

COOPER

Annie?

His voice echoes. No reply. Then a bright light shines, and the GUARDIAN, cowed in shadow, stands before him.

COOPER

Where am I?

A RIPPING sound. A FLASH of bright light.

SHOCK CUT TO:

21. INT. MOTEL RECEPTION.

SUDDENLY Cooper finds himself in a shabby motel office, a raging wind outside, slamming doors, shaking windows. At the reception desk, a CLERK, wearing a bizarre orthopedic brace, a tracheotomy plug in his throat. The clerk speaks, as if to answer Cooper's question:

CLERK
Home.

21. CONTINUED:

COOPER
Is this the Black Lodge?

CLERK
Name, please.

ANGLE ON COOPER

Suddenly ten years old. A smallish boy in shorts and shirt.

COOPER AS BOY
Dale Cooper.

BACK TO SCENE

The desk clerk nods, inscribes. Cooper has returned to his adult self. The change a flashing metamorphosis, back and forth. Cooper reorients, reacts. The desk clerk has VANISHED. An OLD MAN stands in his stead. Solid, kind in aspect and appearance. Cooper pales.

COOPER
Father...?

OLD MAN;
There are fresh towels in every room.

COOPER
Father, listen to me. I need your help.

OLD MAN
Cable TV. Including three adult entertainment channels.

COOPER
Please.

OLD MAN
And a fruit basket with our compliments.

COOPER
FATHER!

A beat.

OLD MAN
You will need a key.

The old man takes a key from a rack, holds it out to Agent Cooper.

COOPER
I love you.

21. CONTINUED:(2)

Cooper reaches out to receive it. He touches the key, and...

A BLINDING FLASH OF LIGHT.

THEN DARKNESS.

END ACT TWO

ACT THREE

FADE IN:

22. EXT. WOODS - DAY

Major Briggs leads Deputy Hawk through the woods.

BRIGGS
(mystic memory)
I remember sunlight pouring through tall trees...

HAWKS
(looking for tracks, finding none)
A common sight in these woods, Major.

BRIGGS
(realizing)
I can smell it.

HAWK
What?

BRIGGS
The drug Windom Earle gave me has apparently heightened my sense data. Shapes, colors, smells. I am bombarded, and yet...it's as if my brain were better able to interpret and define reality.
(pausing to consider, big grin)
Wow.

HAWK
You might want to have Doc runs some more tests when we get back.

BRIGGS
No, no. I'm fine. I imagine this must have been what the Sixites were like.
(heading out)
Follow me.

Briggs now trots through the pines, a man on a mission. His brain filled with bright new information. Hawk follows.

BRIGGS
My God the flowers, can you hear them?

HAWK
No.

BRIGGS
The wind passing through their petals has a distinctive quality quite different from the pine boughs above us. Look. There we are. This way.

Briggs bounds into the distance.

CUT TO:

23. INT. EARLE'S CABIN - DAY

Leo furiously works at the string in his mouth, trying to increase his grip on the lifeline. His hands tug at the shackles, remain bound. Leo looks at the string with crossed eyes, sees that his saliva is causing it to weaken and fray. Leo emits a little humming moan.

Suddenly: FOOTSTEPS outside the cabin. Hawk and Major Briggs charging forward. Leo reacts, hopeful. The door BURSTS open, Hawk enters first, gun in hand. Briggs follows. Leo can't help it, he sighs, smiles -

LEO
Hi
(realizing his fatal mistake)
-- WHAAAAA!!

CUT TO:

24. EXT. EARLE'S CABIN DAY

The cabin exterior. Leo SCREAMING. The SOUND of Hawk and Briggs rushing to the

rescue. GUNSHOTS. More SCREAMING.

CUT TO:

25. EXT. TWIN PEAKS SAVINGS AND LOAN - DAY

Audrey takes determined steps toward the Savings and Loan, carrying a small black doctor's bag.

CUT TO:

26. INT. TWIN PEAKS SAVINGS AND LOAN - DAY

Audrey steps through the interior. She is greeted by the Savings and Loan's unctuous manager, DELL MIBBLER.

MIBBLER

Audrey. Home. This is a welcome surprise

AUDREY

(mind on her mission)

Morning, Mr. Mibbler.

Audrey walks right past him, toward the bank vault to the rear.

MIBBLER

(calling after)

Is there some thing I do for you? Miss Horne?

At the vault bars, Audrey sets down the black bag, digs inside it.

AUDREY

As a matter of fact, there is.

Audrey pulls a long length of chain from the bag, runs it through the vault bars.

AUDREY

I want you to call the Twin Peaks Gazette.

MIBBLER

Er, Miss Horne ... ?

AUDREY

Ask for Dwayne Milford Jr. He's the Editor

Audrey wraps the chain around her waist, attaching her to the bars. She removes a wicked looking padlock from the valise.

MIBBLER

Dwayne Milford Jr.

(snapping to)

Miss Horne, if I may ask a simple question -

AUDREY

(a rehearsed statement)

Tell him that Audrey Home has chained herself to the Twin Peaks Savings and Loan vault to protest their financial ties to the Ghostwood Development Project, and that she intends to stay here until a town meeting is held to debate the future of our environment, and, specifically, the effect of the Ghostwood Project upon it.

Audrey pauses to snap the padlock in place. She smiles at Mibbler.

AUDREY

Could you get me a glass of water please?

CUT TO:

27. INT. TWIN PEAKS SAVINGS AND LOAN - DAY

Andrew steps through the interior, spots Savings and Loan manager Mibbler speaking heatedly into a telephone.

ANDREW

Dell Mibbler, as I live and breathe...

Mibbler looks up from the phone, blanches. His day goes from bad to surreal.

MIBBLER

You ... you...you ... you...

ANDREW

Yes, Dell. It's me. *Alive*.

MIBBLER

(sucking up despite insurmountable odds)

You look fabulous. And the funeral, well, the flowers, the boy's choir, it...

ANDREW

I was hoping you could do me a small favor.

MIBBLER

(dazed)

Anything.

ANDREW

(pulling mystery key from pocket)

Does this look familiar to you?

MIBBLER

It's one of our safety deposit keys.

ANDREW

(stepping toward vault)

Shall we?

MIBBLER

(following)

Of course. There is one small problem...

Andrews stops short, sees Audrey chained to the vault bars.

ANDREW

Hello, young lady.

AUDREY

Hello.

ANDREW

Why are you chained to the bank vault?

AUDREY

Civil disobedience.

ANDREW

Ahh. "Waste no time arguing what a good man should be. Be one." Marcus Aurelius. I admire your verve.

(to the harried bank manager)

I see no problem here...

(to Audrey)

If you'll excuse us, please?

AUDREY

Sure.

Mibbler sighs, reaches for a large ring of keys, opens the vault door. Audrey scoots forward, allowing Andrew room to enter.

AUDREY

(to Mibbler)

Did you call the Gazette yet? The Sheriff too, probably. Ask for Agent Cooper

Mibbler throws up his hands, mutters off. Audrey calls after.

AUDREY

And don't forget the water.

CUT TO:

28. THE BANK VAULT

Andrew runs his hands along the wall of safety deposit boxes, finds the matching number.

CUT TO:

29. INT. TWIN PEAKS SAVINGS AND LOAN - DAY

Catherine Martell hurries in the savings and loan entrance.

Inside the vault, Andrew sticks the key into the safety deposit box.

Catherine races toward the bank vault.

CATHERINE

Andrew!! You promised me!!

Andrew turns the key, OPENS the safety deposit box. A HISSING sound is heard. Andrew is momentarily startled. He sees a note that reads: GOT YOU, ANDREW. LOVE, THOMAS.

Audrey looks up, sees Catherine running toward her.

SHOCK CUT TO:

30. EXT. TWIN PEAKS SAVINGS AND LOAN - DAY

The Savings and Loan EXPLODES, windows shattering outward, glass raining down upon the sunny street.

CUT TO:

31. EXT. WOODS - DAY

Truman sits on a rock near the circular grove, staring into the now-closed gateway, a mask of determination. Andy approaches circumspectly. Pause.

ANDY

You sure you don't want anything to eat?

TRUMAN

No.

ANDY

'Cause I could call the diner they could bring something out.

TRUMAN

If you're hungry, Andy, call. I don't want anything. I'm not moving from here until we know where they went and when they're coming back.

ANDY

(pause; loyal and sad)
Okay.

Andy wanders back down towards the cruiser. Truman continues to stare at the grove.

INTERCUT:

32. TRUMAN'S POV

Near the center of the grove the air seem to shift shape, move and alter.

Truman stands, moves closer.

A GLEAMING WHITE SHIELD appears in the oscillating air and from behind it a hand holding a SILVER SWORD.

Truman is mesmerized.

He now sees that holding the shield and sword is a tall, dark WOMAN, wearing a glittering chain mail. She sees Truman, holds the sword out towards him.

TRUMAN
Oh my God... oh my God.

In a loud snap, image of the woman vanishes and we ...

CUT TO:

33. A BLACK CORRIDOR

A dark, ominous version of the Great Northern. Everything in black and white, including the checkboard floor. Cooper turns a corner and starts towards us, moving cautiously, glancing in all directions.

Looking ahead, he sees someone approaching him. He moves closer and realizes it's a version of himself, dressed identically, identical in every detail, but upon closer scrutiny realizes the figure's face is smooth and blank, his eyes gleaming, lifeless and black as ebony, no white cornea visible.

A door swings open to Cooper's left and another to his right. Looking through the left door he sees Windom Earle far down a corridor, beckoning to him.

Looking through the right door he sees Annie.

COOPER,
Annie!

The door SLAMS in his face.

CUT TO BLACK

END ACT THREE

ACT FOUR

FADE IN:

34. INT. BLACK CORRIDOR

Cooper struggles with the door, can't open it.

WINDOM EARLE'S VOICE
You're going about this all wrong, Dale.

Cooper stops, tries to locate the source of the voice.

WINDOM EARLE'S VOICE
We'll profit not at all from resisting what there is to experience here. That much I do know. Still, an entire life of research arid contemplation can't begin to prepare one for the actual experience of being here.

COOPER
Where are we?

WINDOM EARLE'S VOICE
Speaking for myself, I'm up here. No, up here.

Cooper looks up. Earle is floating ten feet off the ground some distance away.

EARLE
Think of us ass astronauts. And when you do, think of us fondly. I could hazard a guess at the physics but why spoil the fun?

COOPER
What is this place?

EARLE
Where do you think we are, dummy?

COOPER
The Black Lodge.

Earle points the shock remote at him and presses the button: a burst of energy hits Cooper and a loud BUZZING sound is heard.

EARLE

Good answer. I've always hoped my endless hours of mentoring might CONTRIBUTE to the development of a fertile MIND. You were such a dullard, Coopy, such an earnest, plodding, do-gooding Eagle Scout - it was all I could do sometimes to keep myself from SHREDDING YOUR INTERNAL ORGANS OUT OF GENERAL PRINCIPLE!

COOPER

(hiding his alarm)
You were too smart for me, Windom.

EARLE

Don't prostrate yourself, dear boy. You're a tool, a useful one, granted, but it can't very well be said that we play in the same league, now can it?

COOPER

You were always looking for this.

EARLE

That's right. And what were you looking for, in your endless perambulations? Oh, I know all about those three "missing years," Tibet and your pathetic eager-beaver globetrotting quest for enlightenment. In that one respect we aren't so radically different. Perhaps that's why I've tolerated you for as long as I did. Because I knew that, one day, you would prove useful.

COOPER

Useful for what?

EARLE

Why do you think, silly boy? For FUN.

He points the remote at him again and presses the button. A blinding flash of light.

CUT TO:

35. INT. RED ROOM

Cooper comes to, lying on the floor of the red room. He rouses himself, looks around. Hearing someone humming.

COOPER

Where am I?

A crude, hand-painted sign falls into view. It reads: *PITTSBURGH, STUPID*. The sign flies up out of sight.

Cooper locates the source of the humming: a WOMAN in a pretty dress stands with her back to him, at a sink in a small kitchen area.

COOPER (CONTINUED)

Caroline ... oh my God ... Caroline?

No response. The humming grows louder. Cooper advances on the figure.

COOPER (CONTINUED)

Caroline?

The humming stops. The figure tenses but doesn't turn. Cooper moves closer.

COOPER (CONTINUED)

Caroline, it's me ... it's Dale.

Cooper is right behind the figure. He slowly reaches a hand out, touches the figure tentatively on the shoulder. We hear a low GROWLING and then the figure turns. It's Annie. As Caroline.

ANNIE

Dale, oh my God, you startled me. I thought it might be Windom.

(she embraces him)

Thank God you're here, I've missed you so much.

COOPER

(genuinely)

I've missed you too.

ANNIE

I've been so frightened. I had the most terrible dream.

COOPER

What was it?

ANNIE

I saw the face of the man. The face of the man who killed me.

Cooper draws back.

ANNIE (CONTINUED)

I know who it is. It's the same man who kidnapped me, the man who gave me the drug. It was Windom, Dale. It was him all along.

Cooper stares at her.

ANNIE (CONTINUED)

What's the matter? Don't you believe me? It's my husband. He's the killer. He's the one I saw. We've got to stop him.

COOPER

You said the face of the man who killed you.

ANNIE

Did I? You must be mistaken. I'm alive.

Pause. Cooper seems close to tears.

COOPER

... Annie?

ANNIE

Who's Annie?

Cooper looks around. Speaks to the unseen Earle.

COOPER

Leave her alone. Tell me what you want, just leave her alone.

36. A spotlight comes up on Earle, in top hat and tails. Big band music. Earle sings.

EARLE

"Long ago a glimpse of stocking was looked on as something, now Heaven knows, anything goes."

The light blacks out. Cooper turns back the other way and sees ...

37. A SHADOWY FIGURE ...

...lurking behind Annie, in a slouch hat, holding a long, thin gleaming medical instrument.

COOPER

Windom...

Windom looks up from under the hat and winks at him, then directs Cooper's attention to another part of the room where ...

38. A distraught Earle ...

... sits with two POLICE OFFICERS, describing a crime scene.

EARLE

I came in the door. There was blood on the kitchen floor. I followed it into the living room ... that's where they were lying ...

Cooper looks over and sees ... Annie, pale and quite obviously dead, lying in the arms of Cooper's "double" ...

EARLE (CONTINUED)

I thought they were both dead. I knew that because I stabbed them myself.

Earle reveals the medical instrument. Blood on its tip. The double opens its black, lifeless eyes and stares at Cooper.

COOPER

Don't do this. Don't hurt her. Tell me what you want!

CUT TO:

39. THE BLACK CORRIDOR

Cooper and Earle are standing side by side.

EARLE

(casual as an old school chum)
That's more like it. Sorry to put you through that, old boy, but I did need to secure your cooperation. Don't worry about your girlfriend. She's alive, of course --

COOPER

What do you want?

EARLE

Actually, I need you to volunteer for something. A mission for a man of singular quality -

COOPER

Tell me.

EARLE

(friendly and jovial)
Come along with me.

He opens a door. Gestures for Cooper to precede him. Cooper does. Earle follows.

CUT TO:

40. INT. THRONE ROOM

A black and white doctor's office. Plain. Non-threatening. Two steps lead up to a dentist's chair on an elevated rostrum.

EARLE

Some people, I won't name names, they call the place Hell. I don't have to tell you what they call the other place. Needless to say, they've got it all backwards. This is the place of power. The other's a revolting mixture of milk-curdling sentimentality and bland acquiescence to the cosmic equivalent of good table manners. See, there's Annie.

He points casually to a medical supply cabinet, where Annie is trapped, alive, behind glass.

EARLE (CONTINUED)

In case of emergency, break glass.
(turning back to Cooper)
Here's the deal, Dale. Throne room. Windom. Windom sits on throne. Windom king. Windom *happy*. Problem: Windom need to make deposit first. That's how it works. Windom can't make deposit all by himself. Windom *un-happy*.

COOPER

What kind of deposit?

EARLE

Here's where the designers show their ingenuity. In return for the best seat in the house they want something in return. Guess what: voluntarily offered, no strings attached, by its owner and operator ... the soul of a good human being. Naturally something I have in very short supply.

(close to him)
That's where you come in.

COOPER
You'll let her go. You'll let her live.

EARLE
(smiles)
Why, Dale, it's as if you read my mind.

COOPER
All right, let's do it. Now. Fast.

EARLE
Lovely. Stand over there.

A light illuminates a single square of the black and white checkerboard floor. Cooper moves to it. Another light illuminates the dentist chair. A third hits Annie. Everything else goes BLACK. Earle moves to the dentist chair, sits and sing happily.

EARLE (CONTINUED)
"Back in the saddle again, out where an Indian's your friend, where everything is green and you can pee right into the stream ... back in the saddle again."

A rumbling SOUND. Something approaching. Earle sits back and claps his hands like an excited child. A DOOR OPENS. A MAN in a version of a white dentist's smock enters, pushing a covered tray. We can't see his face. He stops next to the chair.

EARLE (CONTINUED)
Oh goody.

Suddenly clamps spring out of the arms and legs of the chair. Another slithers around Windom's neck while yet another gags him.

The Dentist uncovers the table, revealing an array of loathsome medical instruments. The Dentist picks up a particularly nasty one, a huge syringe, and turns to face them ... it's killer BOB. Earle squirms, screams. We hear Bob's voice, but his lips don't move.

BOB'S VOICE
(to Cooper, moving towards him)
If you know what's good for you, and you do, don't move.
(Cooper doesn't)
The fool broke the rules: it's really no good if you don't volunteer. Doesn't count if you're coerced. He'll have to be punished and he will be ...
(close to him)
Of course that doesn't mean we have to let you go. This is for *extracting*.

Bob grins and is about to use the syringe on Cooper when a HAND reaches in and stops him. They both turn to look and see ... Laura. Alarm on Bob's face. A SOUND of two tremendous energies colliding. A WHITE LIGHT fills the room. Cooper looks to Annie, who's calling for him silently.

FADE TO WHITE:

FADE IN:

41. EXT. WOODS - DAY

Fighting off fatigue, Truman moves around, stretching. Looking back to the grove he sees someone lying in its center. Truman runs to them. It's Cooper and Annie, both unconscious.

TRUMAN
Cooper? Cooper!
(into his walkie-talkie)
Andy, get that ambulance up here right now -- Cooper?

He realizes there's blood on Annie's blouse. Cooper opens his eyes.

TRUMAN (CONTINUED)

Coop, you okay? Coop? You okay?

Cooper slowly shakes his head and closes his eyes again. SOUND of a siren in the distance.

DISSOLVE TO:

42. INT. GREAT NORTHERN COOPER'S ROOM - NIGHT

Wearing pajamas, Cooper lies in bed. Doc Hayward and Truman attend him. Cooper opens his eyes again.

DOC

Here he is.

TRUMAN

Coop ...

COOPER

Where am I?

TRUMAN

Your room at the Great Northern. Annie's gonna be okay. She's in the hospital.

Pause.

DOC

You've had quite a shock. Everything checks out, though. You're going to be fine.

TRUMAN

I can't tell you how worried we were. I saw you disappear. God almighty ...

COOPER

(pause)

I'd like to brush my teeth.

TRUMAN

Okay, sure, good. Let me help you up.

They help him to his feet.

COOPER

Thank you.

Cooper walks slowly to the bathroom and closes the door.

CUT TO:

43. INT. COOPER'S BATHROOM - NIGHT

Cooper looks at the sink, at his personal effects, he picks up the toothbrush, squeezes some toothpaste on it and lifts it to his mouth. He holds it in front of his mouth, looks into the mirror and smiles brightly. Looking into the mirror, staring back at him, is the face of Bob.

CUT TO BLACK:

THE END